

CHARLIE'S ANGELS
Production Information

Director Elizabeth Banks takes the helm as the next generation of fearless Charlie's Angels take flight. In Banks' bold vision, Kristen Stewart, Naomi Scott, and Ella Balinska are working for the mysterious Charles Townsend, whose security and investigative agency has expanded internationally. With the world's smartest, bravest, and most highly trained women all over the globe, there are now teams of Angels guided by multiple Bosleys taking on the toughest jobs everywhere. The screenplay is by Elizabeth Banks from a story by Evan Spiliotopoulos and David Auburn.

Columbia Pictures presents in association with Perfect World Pictures and 2.0 Entertainment, a Brownstone / 2.0 Entertainment / Cantillon Company production, a film by Elizabeth Banks, *Charlie's Angels*. Starring Kristen Stewart, Naomi Scott, Ella Balinska, Elizabeth Banks, Djimon Hounsou, Sam Claflin, Noah Centineo, and Patrick Stewart. Directed by Elizabeth Banks. Produced by Doug Belgrad, Elizabeth Cantillon, Max Handelman, and Elizabeth Banks. Screenplay by Elizabeth Banks. Story by Evan Spiliotopoulos and David Auburn. Executive Producers are Matthew Hirsch, Leonard Goldberg, Drew Barrymore, and Nancy Juvonen. Director of Photography is Bill Pope, ASC. Production Designer is Aaron Haye. Edited by Alan Baumgarten, ACE. Costume Designer is Kym Barrett. Music by Brian Tyler. Music Supervision by Julianne Jordan and Julia Michels.

Charlie's Angels has been rated PG-13 by the Motion Picture Association of America for action/violence, language and some suggestive material. The film will be released in theaters nationwide on November 15, 2019.

ABOUT THE PRODUCTION

“There are so few films with multiple female leads out there. I felt like *Charlie’s Angels* was a way to tell a story involving more than one female lead — three great, powerful women that have agency over their lives, and are the driving force behind the story,” says Elizabeth Banks, who helms the latest iteration of the iconic franchise. For the actress/co-writer/director/producer and so many women, *Charlie’s Angels* was a beacon. “These characters were women who worked in a man’s world and had to make their own way. You just hadn’t seen women kicking butt in any genre before – it was revolutionary. They really stood for something.”

“Elizabeth was attracted to the idea of being able to do an action movie,” says producer Max Handelman. “The idea of being able to create a new world of spies and be able to work on that canvas was exciting to her. She also felt at that point, and even more so now, that it’s the right time to be modernizing this global brand—creating a fun film that has a great brand underlying it, but also to be able to talk about women fighting for women and themes of female empowerment and positivity, beyond simply going on to do a comic book movie or comedy.”

Doug Belgrad and Elizabeth Cantillon join Banks and Handelman as producers of the film. Before Belgrad formed his company 2.0 Entertainment as an independent producer, he was President of the Sony Pictures Motion Picture Group. “I had been at the studio over 20 years, and I was around for the first series of films. I had a young daughter at the time who became a big fan of *Charlie’s Angels*, watching the movie over and over again, so I knew that *Charlie’s Angels* was an important aspirational property for women. And I also felt, from conversations with many other female executives, that it was time to reinterpret these great characters for a new generation.”

“Our first choice to do that was Elizabeth Banks,” Belgrad continues. “She had a proven track record as a director and producer, launching the Pitch Perfect franchise in a way that was so entertaining and fresh. From that first meeting with Elizabeth in my office, it

was clear that she was the absolute perfect person to bring the new chapter of the story to life.”

“Elizabeth Banks built a franchise for women and girls in *Pitch Perfect* – it became a destination viewing for girls and women,” says Cantillon. “It seemed organic to apply that to *Charlie’s Angels* – her voice is the perfect tenor for what the franchise should be now.

“Every generation should have their own *Charlie’s Angels*,” says Cantillon. “The first round was reflective of that era of women’s liberation and unlocking the potential of women. The second, the earlier films, were a celebration of women and women working together. Liz Banks’ version is building on both of those ideas – women can do anything if given the opportunity, it’s about women supporting women at work. It’s a sisterhood, it’s inclusive, and it’s something that all women dream of – to be part of something – but we don’t see a lot of movies about. Expressing that was important to Elizabeth Banks, and it was important to me.”

As Banks took on helming responsibilities, she also signed on to write the script. To modernize the story, she first went back to the basics. On September 22 1976, *Charlie’s Angels* aired for the first time on ABC in America. Created by Ivan Goff and Ben Roberts and produced by Aaron Spelling and Leonard Goldberg, the show followed the crime fighting adventures of three beautiful women working for a private detective agency, The Townsend Agency, headed and bankrolled by a mysterious millionaire, Charlie, whose identity was never revealed.

The first episode was an instant hit, and the show ran for a total of 5 seasons, 110 episodes and gave birth to two major feature films.

“*Charlie’s Angels* was the beginning of female empowerment on TV,” says Banks. “So, when we started the process of continuing *Charlie’s Angels*, we wanted to incorporate everything that had come before.”

But relaunching the brand was not so much about reinventing as reinvigorating. The starting point, and this lies at the heart of Banks' vision for *Charlie's Angels*, was to imagine where The Townsend Agency would be now, over 40 years later. In this new era, the company has gone global, activating an international network of Angels and Bosleys—their handlers. "I wanted to answer the question: what had Charles Townsend built over the past forty years?"

"Elizabeth wanted to play the mythology straight," says Handelman. "The idea being this is the next chapter in the mythology of the Charles Townsend Agency. It's as much about the Charles Townsend Agency as it is Charlie's Angels. It's about extending the story." This connection to its heritage is an important point.

"Liz took this world that we've all gotten familiar with and just expanded it," says Kristen Stewart, who plays Sabina Wilson, one of the Angels. "She hit fast forward and thought: where would we be circa 2018, '19? There's more of us. We're louder. We are stronger in numbers. And that really goes along with this distinct sense of self that we're developing in this particular generation. It's not always the people that are the most assertive or physically strong. It's genuinely about how you work as individuals together and how you become a formidable unit as a group. We don't glorify our characters as if they're heroes, as if you couldn't be one of them. The whole point is that if you know how to approach something with compassion and intelligence, it's not about doing a bunch of pushups and pulling a gun on a bad guy. It's about outsmarting someone and doing it for a good reason, and that will genuinely be what prevails."

The important thing about this film, says Banks, is how grounded it is. "It's about real women doing extraordinary things. There are extraordinary women around me every day, and that's what this movie is about, the everyday heroics of women who trust other women, who believe them and who want them to succeed in life."

At the same time, the movie is still *Charlie's Angels*: It's action-packed and full of the disguises, levity, and ass-kicking fans have come to know and love. "I wanted to make a movie that didn't take itself too seriously," she says. "I think having fun at these movies is the most important aspect of *Charlie's Angels*. We want to make sure audiences enjoy themselves the entire time."

"What Drew Barrymore did, bringing together that incredible cast and McG to make the first movies—she inspires me so much. She's one of the women that I look to when I think about how I want to conduct my career," Banks continues. "She just really went for it. And they had so much fun together. You really felt a sense of sisterhood. And even in the original TV show too, that's what mattered the most to me, the idea that women do it together. There are so many heroes out there, whether it's Jason Bourne or James Bond, who are very singular, you know: they've got it handled. *Charlie's Angels* is an opportunity to work together as a team, and I think that is really how women like to work. We're very collaborative, and so that speaks to me. I love being able to bring all the different skills together, the different women together, put them on a team and then send them off to be successful."

21st Century Angels (and Bosleys)

As the Angels have evolved, so too have their missions. In this movie, we meet Elena Houghlin (Naomi Scott), a brilliant scientist and engineer who has created Calisto, a sustainable energy source designed to revolutionize the way we power things. When her bosses rush her invention to market, she warns them there is a flaw in the system: in the wrong hands, it can be used as a deadly weapon. Unfortunately, her bosses turn out to be The Wrong Hands, so Elena turns to The Townsend Agency for help. A contemporary whistleblower story worthy of the 21st Century Angels, Elena's fight for justice ignites a globe-trotting adventure to get the device back before something terrible happens.

But espionage is espionage, so when we first meet our Angels, they're naturally in the midst of a mission on a glamorous roof-top terrace in Rio de Janeiro. Sabina, going Full Angel in a sultry disguise, is making sure that her mark is wrapped up in her ruse—and ultimately in the curtains in a very *Cirque du Soleil* moment.

As the free-wheeling, free-spirited hot shot of the team, Sabina is a total wild card. “I feel like if Sabina was a dog, she would be the mutt at the shelter that was definitely going to take a bullet for you, and I wanted to bring this levity to the character. In the beginning of the movie, Sabina seems the most social, outgoing... like she has all the friends in the world,” says Stewart. “But really, she’s just trying to find her team. She would do anything to have friends, and she just wants her family.”

Kristen was Banks’s idea from the very beginning, says Handelman. “Both Liz and I and Elizabeth Cantillon always loved the idea of Kristen Stewart as an Angel. It’s so unexpected for her, and that for us really stamped that idea that this is totally different than any *Charlie’s Angels* you’ve seen before.”

“We always wanted Kristen Stewart,” says Cantillon. “If you’ve seen her in interviews or on ‘Saturday Night Live,’ you know there’s something subversive about her sense of humor. She’s a little sneaky. And on top of it all, Kristen is the actress of her generation – she’s accomplished so much and she’s not even 30 years old.

Stewart was immediately taken with the project—and her character, a real departure for the actress who’s known for more dramatic turns. “The dopest people you meet in life usually see aspects of yourself that you don’t, and Liz was so convinced that I was like Sabina,” she says.

“Kristen will be the biggest surprise for audiences in that I don’t think people are expecting how funny she is or how incredible she is as an action heroine,” says Banks. “She kicks ass and does it with a huge smile on her face. She really is like the rock and roll of the movie and the heart and soul of it too, and she ends up being team leader in

that she's like the sister that wants everybody to be together all the time, and to be enjoying their life the most."

As Sabina continues enjoying her life by keeping her villainous dining companion tied up, the doors open to reveal Jane Kano (Ella Balinska), an Angel with the heart of a soldier. And we watch as the two of them destroy a room full of criminals.

A former MI-6 Agent, Jane is everything Sabina is not: "Straight-laced, determined, focused," says Balinska of her breakout role. "She finds her strength in physical activity, she's very disciplined, and never fails to get the job done."

For Banks, casting newcomer Balinska was exciting. Not only was the actress trained in everything from weapons to hand-to-hand combat, she was also a perfect match for the role. "Jane is just like a get after it, do what needs to be done kind of character, and Ella is exactly that as an actress, especially as a physical person," says Banks. "I just felt like the perfect meld of actress and character when Ella took on the role of Jane."

Stewart agrees. "Ella is one of the most pragmatic people I've ever met. She's incredibly type A and to get from Point A to Point B is one direct line. To squiggle would be ridiculous, and I'm literally dancing all over the place to get to B and that's what I love. What she brings other than just her energy, which is adorable, she would do anything for this movie. She worked harder on the stunts than anyone. She's just embarrassingly sincere. She's so face value, sweet and present, and a very good friend".

While Sabina is a lone wolf looking for a family, Jane is determined to prove her independence. She doesn't need anyone and she certainly doesn't want anyone to need her.

"None of the elements of our group work well together in the beginning, because we're so individual and we've just developed independence in the way that women have to, but almost to a fault," says Stewart. "You think, I can do it myself. I'm fine on my own.

As the movie goes on, my energy is like, I think we could do so many crazy things if we just never separate and become a very solid unit.”

Enter Elena, the brilliant scientist the women are charged with protecting. While audiences have come to know Naomi Scott as Jasmine in the live-action *Aladdin*, this role is a whole new world.

“Naomi is such a perfect blend of brains and ebullience—she’s got just a sparkle about her all the time,” says Banks. “You really feel her having a lot of fun, and when she finally does get to fight in the film, she’s very clever about it. She’s kind of the brains of the operation, and the things she does to fight off a guy twice her size provides one of the most fun set pieces in the whole movie.”

Elena is an expression of the potential that every woman carries inside of her, a key theme in the film. “Elena represents the type of girl that may not be someone that you would think would necessarily be an angel—the idea being that anyone can be an angel,” says Scott. “It’s about honing your own skills and being the best you can to actually do good.”

As powerful as each of the Angels are, they wouldn’t be a cohesive team without their Bosley—the conduit between the trio and their mysterious employer, Charlie. For our globalized Townsend Agency, Bosley has become a rank. Angels have their own Bosleys in cities all over the world. When we first meet Sabina and Jane, we also meet the original John Bosley, played by Sir Patrick Stewart, who represents the iconic but old world, old school iteration of the role.

“We had some fun considering who would play his character, and Patrick was always our first choice,” says Handelman. “Bosley is such an iconic role and I think he was excited by that, and stepping into a film that felt a little more playful and fun.”

Stewart was happy to be part of this adventure, especially under the watchful eye of Banks. “Elizabeth is very prepared to begin with, but then really free,” he says. “So there are always moments for improvisation and a little bit of invention.”

As Stewart’s Bosley reluctantly retires, we meet Djimon Hounsou’s Edgar Bosley, as he listens to Elena’s predicament in a Berlin coffee shop. After a frantic and insane action sequence with our villain’s sociopathic muscle Hodak (Jonathan Tucker) that takes Bosley, the Angels, and a shaken Elena on a wild car chase, Hounsou’s Bosley is tragically killed. Hodak, however, is just getting started.

“The movie has the humor and the hard action that previous stories told. So it’s an update, but it also is an homage with nods and winks and quite a few fists in the face,” says Tucker, who was excited to build his character with Banks, the ultimate collaborator. He also got to show off his real-life MMA skills. “Getting to find the right tattoos, picking out the jewelry, seeing how this character is going to move and walk and stalk, how he sees the world.... Actors find this to be a meaty meal to eat.”

When our first female Bosley “Boz” —an ex-Angel, played by Banks—steps in, she begins to lasso the Angels into a cohesive unit. As the Bosley responsible for creating this new team, Banks embodies the modern take on female empowerment and strength in numbers.

“I wanted to make something that felt important to women and girls that was a celebration of their potential in the world today—and what women can accomplish, especially when they work together,” says Banks. “That these women work together, complement each other, that they cry on each other’s shoulders, have each other’s backs, that’s the thing that I think is most appealing.”

Saint (Luis Gerardo Méndez) is quite literally worthy of sainthood. He’s their guru, their nutritionist, their healer... and their Jewish mother. “Saint is who you want to run home and just be like, “Look after me, too,” says Banks. “He takes care of our health care,

probably does our taxes. He helps us with our training, our diet plans—and probably a lot of therapy after a hard day's work.”

As Elena’s assistant Langston, Noah Centineo was already the internet’s boyfriend (thanks to rom-com *To All the Boys I’ve Loved Before*) when he signed on to the project. So it’s fitting that he and Jane awkwardly hit it off. “People were all stoked about Noah, sighing and stuff,” says Kristen Stewart. “And I was like, he’s cool but who is this kid? They had to tell me. An oh man, he is seriously charming. It’s no joke.”

The joke, it turns out, is on Elena who finds out that her bosses Peter Fleming (Nat Faxon) and tech-bro CEO Alexander Brok (Sam Claflin), backed by a mysterious partner, do plan to use Calisto for evil. Faxon and Claflin had fun satirizing the tech industry stereotypes, but also recognized the importance of their storyline.

“Peter is a chauvinistic executive, someone very identifiable for a lot of women who will say, I deal with that jerk on a daily basis. At work, in their community— someone who is constantly belittling or patronizing them,” says Faxon. “As an actor, I will say there’s something fun about playing a despicable character and pushing the boundaries in ways that are grounded enough that they feel relatable. This is fun because it points a finger at guys like this.”

THE LOOK OF THE ANGELS

From the beginning, it was important to Elizabeth Banks to keep these Angels grounded in reality. Sure they could beat up the bad guys, but really, given the right tools — brains or Krav Maga training or a rocket launcher — couldn’t any woman?

“Elizabeth’s version of *Charlie’s Angels* definitely has all of these women executing incredible feats and overcoming difficult odds in normal, but very fashionable street clothes that all girls want to wear and can relate to,” says Costume Designer Kym Barrett. “I think it’s important that the costumes have a kind of levity; they’re not too

serious but not too jokey. We definitely walked a balance to try and keep the spirit of other Charlie's Angels girls alive."

"We love fashion," agrees Banks. "We felt like the Angels would have the most beautiful, cutting-edge clothes, and they do."

Creating the angel look of 2019 was much less of inventing the next great catsuit and the glitziest make-up but diving into the characters first. Rather than developing fancy looks, the team thought about the characters' individual traits and their arcs. Then they focused on how the Angels looked when they came together as a team.

"They used to just mostly only be in high heels and a lot of lashes, and we've gone beyond that," says Makeup Department Head Melanie Hughes-Weaver. "It's about seeing women, broadening who they are and what they look like, that there can also be strength in their appearance. I think that that's really important when you design an action movie for women like this. It's changed a lot. There's times when there's going to be some really great beauty and some kick-ass fighting looks that are strong and smart and beautiful."

Our new Angels are from different backgrounds, so they bring different looks, attitudes, and experiences to that table. For the creative team, this lent itself to a lot of fun in designing their characters.

Sabina, a chameleon who's always game for everything, much like Stewart herself, is more rebellious and shows off a lot of leg, a lot of clavicle, says Banks. "Sabina—and Kristen— have fun playing with how they can be a really different version of themselves," says Barrett. "She definitely gets a chance to show that she can transform into all kinds of versions of herself."

Jane, on the other hand, is more buttoned up—literally. She wears a lot of suits and structured clothing. For Jane, Key Makeup Artist Maha Lessner created a warrior look

that Hughes-Weaver thinks is, “an incredible statement: The warrior look is strong and smart, sleek and powerful, but not overdone. At the same time, we have beauty looks and soft looks.”

For Naomi Scott, the team created an arc that develops from softer looks into stronger looks, reflecting the development of her character Elena. “At times she is soft and business-like and later she is tough and fighting and her make-up is broken down,” says Hughes-Weaver. Banks agrees: “Elena has the biggest transformation because, of course, she starts out not as an Angel, just a science nerd basically. And we take her under our wing, give her the whole closet to choose from, and upgrade her look as we go along.”

But *Charlie’s Angels* wouldn’t be sartorially complete without the disguises the women wear when they go undercover. And this modern take tackles them with aplomb. “Look, everyone knows that a woman’s hair is the most important thing that’s going on for a woman. Hillary Clinton will tell you that,” says Banks. “You can’t make *Charlie’s Angels* without wigs and disguises.”

Hair Department Head Camille Friend had a field day with the various wigs and hairstyles—including one stunningly clever scene in which all three women dress as the same character. While Barrett really dove into the challenge of creating beautiful and fun disguises that weren’t too outrageous and left the actresses free to handle most of their own stunts.

The opening scene was everyone’s particular favorite. “I wanted Kristen to feel like a chameleon in the movie, that she could be anyone, do anything, which I actually believe about her as an actress anyway,” says Banks. “But more importantly, I wanted to play with her image a lot in the film. I felt like starting the movie in a blonde wig—I said I want her to look like Barbie, in a pink dress, pink lips, pink nails, everything. I want her to look like the girliest girl in the world, so that when she transforms we really see this distinction and we understand that she’s been playing this character the entire time.

STUNTS

Female empowerment? Check. Clever disguises? Check. Fashion-Forward costumes? Check. State of the art weaponry, aerial moves and acrobatic fight scenes, high speed car chases, high impact action sequences that puts the Angels head to head with highly equipped assassins, throwing their enemies off balconies, into rock crushers...Yup, now we're talking the full 360 *Charlie's Angels*. The team responsible for creating the look for the fight sequences have experience of working on combat styles from around the world so the intention from the get-go was to create something that was cinematically unique. It's a highly physical role for all the actors involved.

For the three leads, it was crucial that they perform as many of their own stunts as possible—which meant a lot of training. “I was very impressed with how fast they pick things up. It's unbelievable,” says Stunt Coordinator Florian Hotz. “We had them for a couple of weeks before prep, and they never forget one part of choreography.”

Early on, Banks and Hotz agreed that character development would drive every stunt the actors in the movie perform. “Sabina is the raging bull; she's wild. She's screaming before attacking. So it's like a boxer meets a bar fighter,” says Hotz. “Jane is more precise, you know, it looks effortless. She's trained, she is skilled in various martial arts. So that's a whole different technique that comes with her. Elena is developing during the story. She's very intelligent, so she can pick up fast and she's just a quick thinker. So that means she has basic fight skills. But during the story, she's growing. At the end, she is not a Jane and she is not a Sabina, but she can keep up. So she's not just the one they have to protect, she is all over the bad guys and attacking them too.”

Though everyone — from the Angels to our villains — really brought it, Ella Balinska was a little more prepared than her co-stars.

“I come from a massive [performance] combat background, which was an amazing foundation for me to build on to really get into the character of Jane,” Balinska says.

“Jane is ex-MI6, she knows her stuff—you see her fighting with a tranquilizer sniper, with firearms, I do a massive knife fight as well. We spent a lot of time in the stunt room with the amazing stunt team and stunt coordinator and fight choreographer.”

It may come as a surprise to learn that the team took inspiration from many unexpected quarters of choreographed movement, including Cirque du Soleil and ballet. “We tried a ballet sort of movement where you see a lot of dance movement. It’s intimate, like watching two dance partners. We even played Fred Astaire when we were working on the movements and then we would update it, getting closer to modern day hip-hop,” says Hotz. “We were trying to feel like this is a dance between two wonderful partners except I’m getting my ass kicked! The idea is the stronger my character is, the better and stronger she looks as it’s a stronger adversary. Ultimately, what’s really exciting about contemporizing the Angels is that these women are singularly strong characters, more than they were 20 years ago. They are the true physical heroines.”

PRODUCTION DESIGN

Elizabeth Banks’ *Charlie’s Angels* is a celebration of the original brand, with nods to the film’s heritage throughout, that the more keenly eyed will see in the gadget room, the closet and in Townsend Agency offices. As The Townsend Agency has gone global, so too have the locations in the film. When it came to shooting, the team did not mess around, traveling around the world—shooting in exotic locales like Istanbul and Germany.

“One of the themes of the film that we talked about from the very beginning was the old world meets the new — the idea that the women of the Townsend Agency are creating a new world within the context of the old,” says Production Designer Aaron Haye, who recently helped to create the acclaimed looks of *Blade Runner 2049* and *Bohemian Rhapsody*.

As the cornerstone of the film, the Berlin office of The Townsend Agency was particularly important. “We found a location that was an old power plant in Berlin and

modernized it, going for a contemporary loft living look, and referencing contemporary architecture as well as some of the older '70's ideas," says Haye. "This very much represents the modern extension of the Angels. This particular set and location is indicative of how they have expanded and set up outposts around the world."

His team had five days to build the Townsend Agency Berlin outpost set, a huge undertaking considering its size, and for Aaron and his team certainly not a one off. Charlie's Angels is filled with big set pieces that kept them busy. The spectrum ranges from the interior Berlin Agency, filmed in the former power plant in Berlin, aptly named Kraftwerk, to the grandeur of Moritzburg Castle near Dresden, to the dusty harshness of a rock quarry located somewhere in the outskirts of Istanbul.

The creative team succeeded in bringing a fresh look to Charlie's Angels, not only in terms of the brand, but also cinematically. "We shot at some places that either have never been seen on camera, or have not seen in many years," says Haye. Moritzburg Castle, for example, was last used as a location in the 1970's for a Czech-German production of Cinderella, but is being morphed into a state-of-the-art home of a tech billionaire. "We've transformed it into a haute couture vision party. Brok is a tech billionaire that surrounds himself with beautiful people, so we got to have a lot of fun with his environment." The castle plays host to one of the more spectacular fight scenes, the Angels dressed in light catching, eye dazzling party outfits ready to crash the party and save the day.

THE MUSIC

One of the hallmarks of *Charlie's Angels* is that each film has featured a hip, contemporary sound on the soundtrack, including Destiny's Child on the original film and Pink on the sequel. It was important to Elizabeth Banks to continue and expand on this legacy, which is why she tapped superstar Ariana Grande to provide five songs for the all-female soundtrack of the film, including the lead single, "Don't Call Me Angel (Charlie's Angels)," for which Grande teamed up with Miley Cyrus and Lana Del Rey.

“As a huge fan of the original Charlie’s Angels, the idea of an all-female soundtrack for this new film was so exciting to me,” says Grande. “I’m so proud to have been able to work with so many amazing women on it. It’s a great opportunity for me to experiment with and support and empower my fellow female artists in a new, unexplored way.”

In her five songs, and while serving as an executive soundtrack producer for the film, Grande worked with Banks to find the songs that would underscore the key moments of the movie. “Elizabeth has been super supportive and extremely influential throughout the process. She helped pick all of the songs, and was very vocal about pairing specific records with specific scenes in the movie,” says Grande. Though this was the first time that Grande was writing for a film, she says that she found the experience collaborative and artistically invigorating, largely because of Banks’ open and welcoming leadership. “I was honored that she trusted me to help provide the soundtrack to support her vision. It has been such a different experience as an artist to tell someone else’s story rather than my own and serve someone else’s needs musically.”

Banks also called on composer Brian Tyler to compose the film’s score. “Together we endeavored to create a score that enhanced the mystery, action, fun, and power of the movie while giving a nod to the movie’s 70s roots,” says Tyler. “I composed new themes for the film that would feel nostalgic yet fresh and also work playing alongside the theme from the original TV series. The sonic elements of the score conjure up a variety of musical styles: symphonic, hip-hop, and 70s groove.”

Tyler performed many instruments on the score himself, including guitar, vintage drums, Rhodes piano, vibes, and electric bass, then recorded and mixed those elements in a way that would sound like they were sampled off vintage albums – “it’s a technique often employed in hip-hop,” he says. Tyler also provided two nu-disco songs, “Euphoria” and “Neon Sky,” under his electronic music moniker Madsonik.

For Grande, the songs provide the perfect backdrop for the movie. “The energy the songs showcase is exactly on par with the energy of the film – they are so reflective of

the scenes and of the cast,” she says. “I love the way so many different female voices came together to tell a strong, female-driven story.”

ABOUT THE CAST

KRISTEN STEWART (Sabina) is one of the most accomplished, talented and in-demand young actresses in Hollywood. In 2015, she became the first American actress to be awarded a Cesar Award in the Best Supporting Actress category for her role in Olivier Assayas’ *Clouds of Sils Maria*, in which she starred alongside Juliette Binoche. She received several other accolades for *Clouds of Sils Maria* including the Best Supporting Actress prize for: NYFCC, BSFC, BOFCA, and NSFC. In January 2017, Stewart made her directorial debut with *Come Swim* which premiered at the 2017 Sundance Film Festival.

Stewart has most recently completed production on *Against All Enemies* in which she stars as iconic actress Jean Seberg. Stewart will also star in Twentieth Century Fox’s *Underwater*, which is slated for a January 2020 release.

Stewart was introduced to worldwide audiences in 2002 with her gripping performance alongside Jodie Foster in *Panic Room*. Her star took a huge rise when she starred as Bella Swan in the hit franchise *The Twilight Saga*. The series has grossed over \$3.3 billion in worldwide receipts and consists of five motion pictures. She also starred in Universal’s box office winner *Snow White and The Huntsman*; and in Walter Salles’ screen adaptation of Jack Kerouac’s *On the Road*.

Stewart’s career has displayed a challenging assortment of characters in additional films including: *Adventureland*, *Into the Wild* directed by Sean Penn, *The Runaways*, *Welcome to the Rileys*, *The Cake Eaters*, *The Yellow Handkerchief*, *What Just Happened*, *In The Land of Women*, *The Messengers*, *Zathura*, *Speak*, *Fierce People*, *Catch That Kid*, *Undertow*, *Cold Creek Manor*, *The Safety of Objects*, *Camp X-Ray*, *Still Alice*, *Anesthesia*, *American Ultra*, *Equals*, Ang Lee’s *War/Drama*, *Billy Lynn’s Long*

Halftime Walk, and *Lizzie*. Notable more recent credits include Olivier Assayas' *Personal Shopper*, Woody Allen's *Café Society*, and Kelly Reichardt's *Certain Women* and *JT Leroy*.

Stewart resides in Los Angeles.

NAOMI SCOTT (Elena) is a multi-talented actor, singer and songwriter.

Scott was recently seen starring as Princess Jasmine in Disney's live-action remake of *Aladdin*, alongside Will Smith, directed by Guy Ritchie. Disney released the film on May 24, 2019. In July 2019, the film passed the \$1 billion worldwide box office mark.

In 2017, Scott was seen in Lionsgate's *Power Rangers*, directed by Dean Israelit, which tells the story of a group of teenagers who transform into a uniformed team of superheroes ready to protect the world from evil. Scott plays Kimberly aka 'The Pink Ranger', a girl unconventionally cool in a way all the popular girls wish they were.

Scott was previously seen in *The 33*, directed by Patricia Riggen. Starring Juliette Binoche, Gabriel Byrne and Antonio Banderas, the film is based on the 2010 rescue of 33 Chilean miners after being trapped for 69 days in a gold and copper mine. Scott plays Escarlette, the daughter of Banderas' character who is the leader of the miners.

Additional credits include a series regular role in Steven Spielberg's television series "Terra Nova" for DreamWorks and FOX, a lead role in the hit Disney Channel movie *Lemonade Mouth* and a lead role in Lee Toland Krieger's short film *Modern/Love* produced by Roman Coppola.

Scott currently resides in London.

ELLA BALINSKA (Jane) is one of Hollywood's most promising young talents. She can next be seen starring in the Blumhouse and Automatic produced feature film, *Run Sweetheart Run*, directed by Shana Feste. The horror thriller will be released in 2020.

Balinska is well known in the UK for her lead role in "The Athena," a 26-part series for Sky, executive produced by Foz Allan ("Riviera, "Jekyll & Hyde"). Additionally, she appeared as a guest star in the popular UK shows "Casualty" for the BBC and "Midsomer Murders" for ITV.

Balinska trained at the Guildford School of Acting in London, where she graduated with honors. When she wasn't studying acting, Ella kept active by competing in track and field at a national level.

She currently splits her time between Los Angeles and London.

ELIZABETH BANKS' (Bosley "Boz") career as an actress, producer and director continues to flourish with another prolific year ahead. She is known for roles in both comedy and drama as well as film and television. With stand-out performances in projects including *The Hunger Games* franchise, *Love & Mercy*, and *The LEGO Movie*. She is also a three-time Emmy nominee for her recurring roles in "30 Rock" and "Modern Family."

Her critically acclaimed television series "Shrill" starring Aidy Bryant is currently streaming on Hulu. They recently wrapped filming season 2, which will premiere in 2020. Banks produced the television series through her company Brownstone Productions which she co-owns with her husband Max Handelman. The company is best known for producing the hit *Pitch Perfect* franchise.

Last year she lent her voice again to Wildstyle opposite Chris Pratt in *The LEGO Movie 2: The Second Part* after voicing the same character in the box office smash hit *The Lego Movie* in 2014. In 2017, she was seen in *Pitch Perfect 3* reprising her role as Gail.

In 2015, Banks returned to her popular role as Effie Trinket in *The Hunger Games: Mockingjay – Part 2*. She also appeared in a cameo role in *Magic Mike XXL* and in the Netflix reprisal of *Wet Hot American Summer*. Also in 2015 she hosted NBC's "Saturday Night Live." In 2014, she received critical acclaim in *Love & Mercy* for her role as Melinda Wilson opposite Paul Dano and John Cusack who both portrayed Brian Wilson. The film premiered at the Toronto Film Festival and was directed by Bill Pohlad.

Her feature credits include *W* in which Banks garnered critical-acclaim for her role as First Lady Laura Bush; her breakthrough role in the Academy Award® winning film *Seabiscuit*, in which she starred as Marcela Howard opposite Tobey Maguire and Jeff Bridges; Haim Seban's *Power Rangers*, Steven Spielberg's *Catch Me If You Can*, *Magic Mike XXL*, *Our Idiot Brother*, *The Details*, *Zack and Miri Make a Porno*, *People Like Us*, *What to Expect When You're Expecting*, *Man on a Ledge*, *The Next Three Days*, *Role Models*, *Meet Dave*, *Invincible*, *The 40-Year-Old Virgin*, *Fred Claus*, *Sisters*, *Slither*, *Walk of Shame*, *Heights*, *The Baxter*, *The Trade*, *Ordinary Sinner*, *The Uninvited*, *Daltry Calhoun Sexual Life*, *Walk of Shame*, the independent dramas *Every Secret Thing* and *Little Accidents*, John Singleton's *Shaft*, Columbia Pictures' three blockbuster hit franchise *Spider-Man* as journalist Betty Brant, and the cult hit *Wet, Hot, American Summer*.

On the small screen, Banks earned three Emmy Award nominations for Outstanding Guest Actress in a Comedy Series for her performances as Avery Jessup on "30 Rock" and her guest appearances as Sal on ABC's "Modern Family." She also appeared in a recurring role as Dr. Kim Porter on NBC's "Scrubs." Banks reprised her role as Lindsay in Netflix's *Wet Hot American Summer: First Day of Camp* and has wrapped production on *Wet Hot American Summer: 10 Years Later*. Her theater credits include many roles in American Conservatory Theatre productions, as well as the Guthrie Theater's production of "Summer & Smoke" directed by David Esbjornson. In 2006 Banks played Cherie, the female lead in William Inge's comedy "Bus Stop," as part of the Williamstown Theater Festival.

On the production side, she made her directorial debut in 2015 with *Pitch Perfect 2* which was the highest opening weekend for a musical comedy in history, the biggest opener for a first-time feature film director, and the second-largest opening for a female director. It also garnered her the Breakthrough Filmmaker of the year award at the 2015 CinemaCon Awards. With a first-look film deal at Universal and an exclusive television deal at Warner Bros. Television, her Brownstone Productions' slate includes multiple film, television and digital collaborations with Universal, Sony Pictures, Amazon, CW, ABC, Lionsgate, Netflix, HULU, and Paramount Digital. The current film slate includes multiple film, television and digital collaborations across various networks and studios including Universal, Sony Pictures, CW, ABC, Lionsgate, FOX, NBC, HBO Max, Netflix, and Hulu. Their film slate includes *The Grace Year*, *Science Fair*, and *Uncanny Valley* at Universal Pictures; and *Misconception* at Sony Screen Gems. On the television side, Brownstone's slate includes "DC Super Hero High" at HBO Max; Season 2 of the critically acclaimed series "Shrill" starring Aidy Bryant at Hulu; an animated comedy series based off "The Flintstones" with Warner Bros. Animation; "Mavenhood" at Warner Bros. Television; "Love Me" at ABC; and "The Twelve" at FOX. She made her commercial debut, directing a 2017 Superbowl television ad for detergent brand Persil. In 2017, she produced *The Most Hated Woman in America* starring Melissa Leo at Netflix. In the digital space the company produced "Resident Advisors" a digital comedy series with Paramount Digital which premiered on Hulu in 2015. In 2009, Brownstone produced the sci-fi thriller *The Surrogates*, which starred Bruce Willis.

Originally from Massachusetts, Banks received her Bachelor's Degree from the University of Pennsylvania and her Graduate Degree at the American Conservatory Theater. She is involved with many charities which include Center for Reproductive Rights, Planned Parenthood, LA's Best, Temple Israel of Hollywood, The First Lady's Reach Higher Initiative, Heifer International, Intrepid Fallen Heroes Fund, and Turnaround Arts.

She currently resides in Los Angeles.

DJIMON HOUNSOU (Edgar Bosley) is a two-time Academy Award®-nominated actor for his work in Ed Zwick's *Blood Diamond* and Jim Sheridan's *In America*. He next appears in Matthew Vaughn's *The King's Man* and John Krasinski's *A Quiet Place 2*.

Born in Benin, West Africa, Hounsou moved to Paris at the age of 13 to pursue a Western education. As an adult, he was discovered by designer Thierry Mugler and subsequently modeled for and appeared in several iconic music videos for Herb Ritts and David Fincher. Small roles followed before Hounsou's breakthrough performance as an African who leads an uprising to regain his freedom in Steven Spielberg's *Amistad* (Golden Globe nomination, NAACP Image Award). He later shared a SAG Award nomination with the cast of Ridley Scott's Academy Award®-winning Best Picture *Gladiator*.

Hounsou's film credits also include *Shazam!*, *Captain Marvel*, *Guardians of the Galaxy*, *King Arthur: The Legend of the Sword*, *The Legend of Tarzan*, *How to Train Your Dragon 2*, *The Island*, *The Tempest*, *Constantine*, *Lara Croft*, *Tomb Raider: The Cradle of Life* and *The Four Feathers*.

Through Fanaticus, his production company devoted to promoting the stories of Africa, Hounsou recently directed the documentary *In Search of Voodoo*.

As a celebrity ambassador for Orbis, Hounsou raises awareness and funds for curing childhood blindness and empowering the youth of West Africa. In 2009, he opened the UN General Assembly with a speech about the impact of climate change on developing nations. Hounsou has also appeared before the US Senate on behalf of the Runaway and Homeless Youth Act and participated in a hearing and summit for the International Arms Ban Treaty.

Since graduating from LAMDA in 2009 **SAM CLAFLIN** (Alexander Brok) has worked on a number of prestigious projects, leaving a lasting impression in both film and television.

Claflin was most recently seen in the hugely successful BAFTA award-winning drama “Peaky Blinders,” for the programme’s fifth series. Moving from BBC Two to BBC One, Steven Knight’s crime family saga sees the Shelbys thrown into turbulent times following the financial crash of 1929.

He will next be seen in Netflix’s “Love Wedding Repeat” alongside Olivia Munn and Warner’s Enola Holmes opposite Millie Bobby Brown and Henry Cavill.

Claflin also started in British indie *The Corrupted*, as an ex-con Liam. Based on truth, the film is set in London and is a pertinent exploration of the corruption between property speculators, the police and the local authority, during the Olympic Park construction. Penned by Nick Moorcroft, the film is directed by Ron Scalpello and also stars Timothy Spall, Hugh Bonneville, Charlie Murphy and Noel Edwards.

2018 was an exciting year for Claflin, with a selection of notable projects. The Venice Film Festival saw the premiere of Jennifer Kent’s psychological thriller *The Nightingale*, where Claflin starred as Hawkins. The film is set in 19th century Tasmania and follows a young convict woman (Aisling Franciosi) seeking revenge for a brutal crime against her family. Claflin’s performance garnered him some of the best reviews of his career, with the film winning two awards at the festival.

Claflin was also seen in Baltasar Kormákur’s drama *Adrift*, starring alongside Shailene Woodley. The film concerns a couple’s chance encounter that leads them first to love, and then on the adventure of a lifetime as they face one of the most catastrophic hurricanes in recorded history. Claflin also took on the iconic role of Captain Stanhope in the screen adaption of R.C. Sheriff’s WWI classic play “Journey’s End.” Directed by Saul Dibb, Claflin leads a cast consisting of Asa Butterfield, Paul Bettany and Toby Jones.

Prior to this, he was seen in *My Cousin Rachel* alongside Rachel Weisz and Holliday Grainger. Directed by Roger Michell, the film is based on the classic Daphne du Maurier

novel. Sam was also seen in Lone Scherfig's critically acclaimed *Their Finest*, starring alongside Gemma Arterton and Bill Nighy.

2016 saw Claflin take on the lead role of Will opposite Emilia Clarke in the box office hit *Me Before You* and 2015 saw Claflin star as Finnick Odair for the last time in *The Hunger Games: Mockingjay – Part 2*. The final film in the box office phenomenon franchise saw Sam reprise the role he played in *The Hunger Games: Catching Fire* and *The Hunger Games: Mockingjay - Part 1* opposite Jennifer Lawrence, Liam Hemsworth and Josh Hutcherson.

2014 saw Claflin star in Lone Scherfig's film *The Riot Club*, based on the London stage play *Posh* alongside Max Irons, Douglas Booth and Holliday Grainger. Also released was *Love, Rosie*. This film version of Cecilia Aherne's novel *Where Rainbows End* saw Claflin star with Lily Collins as friends and lovers in this romantic comedy drama set in Dublin and Boston. Earlier in the same year, Claflin appeared opposite Jarrod Harris in Hammer Horror film *The Quiet Ones*.

In 2012 Claflin played the role 'Prince William' alongside Kristen Stewart, Charlize Theron and Chris Hemsworth in box office hit *Snow White And The Huntsman*, which he followed up with a small role in *The Huntsman: Winter War*. The previous year Claflin made a name for himself as youthful missionary 'Philip', the romantic lead in *Pirates Of The Caribbean: On Stranger Tides*.

Claflin has also starred in a number of television projects. In 2013 he was seen on screens opposite Hilary Swank in Richard Curtis' BBC One drama "Mary & Martha." In 2012 Sam played Jack in "White Heat" an epic drama for the BBC charting the lives of seven friends from 1965 to the present day. He also starred in "United" alongside David Tennant, Dougray Scott and Jack O'Connell.

NOAH CENTINEO (Langston) proved 2018 to be his breakout year. With two highly successful films, he experienced an incomparably steep rise to fame within a matter of weeks.

His rise began with the release of *To All the Boys I've Loved Before*, a film adaptation of Jenny Han's YA best-seller, which was released on Netflix in August 2018. Centineo will reprise his role in the sequel *To All the Boys: P.S. I Still Love You* on Netflix on February 12, 2020. He recently wrapped production on an untitled third film for the series as well.

Last year, Centineo starred opposite Shannon Purser and Kristine Froseth in Ian Samuel's *Sierra Burgess is a Loser*, a contemporary retelling of the classic Cyrano de Bergerac story. The Black Label Media film was released on Netflix in September 2018.

Earlier this year, Centineo made his directorial debut and starred in ARTY's "Save Me Tonight" music video alongside Lily Collins. He also starred in Awesomeness Films' *The Perfect Date* opposite Laura Marano.

Upcoming, Centineo will star as He-Man in the Sony Pictures and Mattel Films *Masters of the Universe*.

He first came to prominence for his work in the ABC Family / Freeform series "The Fosters" playing Jesus Adam Foster, for which he was nominated for a 2017 Teen Choice Award. He reprised his role as a guest star in the spin off "Good Trouble."

PATRICK STEWART (John Bosely) is a veteran stage and screen actor whose incredible career spans nearly six decades. He is a three-time Olivier Award winner and a Tony Award nominee for his distinguished stage work, and has received multiple Emmy, Golden Globe, Grammy, and SAG Award nominations for his work across television and film.

Stewart will reprise the iconic role of Jean-Luc Picard in “Star Trek: Picard,” debuting on CBS All Access in the United States beginning on January 23, 2020 and worldwide on Amazon Prime on January 24, 2020. He memorably played this character for seven seasons on the groundbreaking drama series, “Star Trek: The Next Generation,” as well as in the film installments of the franchise, beginning with *Star Trek Generations* in 1994 and its sequels. The new series, which Stewart also executive produces, will follow the character into the next chapter of his life.

He will next be seen in the independent feature, *Coda*, opposite of Katie Holmes and Giancarlo Esposito, a drama centering around a famous pianist (Stewart) struggling with stage fright, who must overcome his fear to honor a promise to a deceased friend. Claude Lalande directs.

In 2017, Stewart received rave reviews and a Critics Choice Award nomination for his performance in the worldwide hit feature film, *Logan*, a thrilling reinvention of the superhero genre with Stewart starring as Charles Xavier/Professor X opposite Hugh Jackman's Logan/Wolverine. The film, based on characters made famous in the *X-Men Saga* film franchise, premiered at the Berlin Film Festival on February 17, 2017 and opened in theaters nationwide on March 3, 2017. *Logan* marked Stewart's seventh time portraying the Charles Xavier/Professor X character, beginning in 2000 with the original *X-Men* film and its many hit sequels.

Stewart's television work most recently includes the Starz comedy “Blunt Talk,” which he produced and starred in as Walter Blunt, a British import intent on conquering the world of American cable news. The half-hour dark comedy, executive produced by Seth MacFarlane and Jonathan Ames, earned Stewart both Golden Globe and Critics Choice Award nominations.

His many, diverse screen credits include Jeremy Saulnier's *Green Room*; Damian Harris' *Wilde Wedding*; the narrator in Seth MacFarlane's *Ted* and *Ted 2*; Merlin in Joe Cornish's *The King Who Would Be King*; *Match*; *The King of Texas*; *Jeffrey*; *Dune*; *Excalibur*; *Steve*

Martin's *L.A. Story*; *Robin Hood: Men in Tights*; *Conspiracy Theory*; "The Lion in Winter" (Emmy and Golden Globe nominations); *I, Claudius*; "Moby Dick" (Emmy and Golden Globe nominations); "Hamlet" (Golden Globe nomination); *Tinker Tailor Soldier Spy*; Ricky Gervais' "Extras" (Emmy nomination); and inspired voice work on Seth MacFarlane's animated hits "Family Guy" and "American Dad," plus films such as *The Prince of Egypt*, *Chicken Little*, and *Jimmy Neutron: Boy Genius*, among countless others.

Notably, his voice work also includes a 1995 Grammy Award for Best Spoken Word Album for Children for the English-language recording of Sergei Prokofiev's "Peter and the Wolf."

For his legendary stage work, Stewart has been honored with three Olivier Awards, the first of which came in 1979 for his performance in Peter Brook's production of *Antony and Cleopatra*, which also marked the start of his unprecedented run with the Royal Shakespeare Company (RSC), where he'd go on to appear in over 60 productions, including his Oliver-winning performance as Claudius in *Hamlet* opposite David Tenant. He now serves as an Honorary Associate Artist of the RSC in recognition of his indelible contributions to the theater stalwart.

For his acclaimed solo stage production of *A Christmas Carol*, which he adapted himself and in which he portrays over 40 characters, Stewart once again receive an Olivier Award, plus prizes from the Drama Desk and What's on Stage Awards. He has performed the piece frequently since its debut in 1991, including on Broadway and in London.

Stewart's other Broadway and West End appearances include his Tony-nominated and Evening Standard Award-winning performance as the title character in "Macbeth," directed by Rupert Goold in a production that played London's West End, at the Brooklyn Academy of Music (BAM), and on Broadway; his work opposite Ian McKellen in repertory productions of Harold Pinter's "No Man's Land" and Samuel Beckett's "Waiting for Godot," plus "The Caretaker," "A Life in the Theatre," "The Master Builder," "The Ride Down Mt. Morgan," "A Midsummer Night's Dream," "The Merchant in Venice" (Olivier nomination);

Edward Albee's "Who's Afraid of Virginia Woolf?," "Twelfth Night," "Bingo: Scenes of Money and Death;" and "The Tempest."

In the 2001 New Years' Honours list, Her Majesty Queen Elizabeth conferred on Patrick the order of the Officer of the British Empire (O.B.E.), and in 2010 Patrick received a knighthood for his services to Drama. In March of 2017, Stewart was honored with the Empire Legend Award for his outstanding career achievements at the Empire Awards in London.

ABOUT THE FILMMAKERS

ELIZABETH BANKS (Director/Screenplay by) – see bio in "About the Cast" section.

EVAN SPILIOTOPOULOS (Story by) made his screenwriting studio debut in 2001 when Walt Disney Pictures hired him to write *The Jungle Book 2*, the sequel to the animated classic featuring the voices of John Goodman as Baloo, Haley Joel Osment as Mowgli and Phil Collins as Lucky, the vulture. The film went on to gross over a hundred million dollars theatrically worldwide.

His relationship with Disney continued with 2003's *The Three Musketeers*, the first feature length project in history to star Mickey, Donald and Goofy; *Pooh's Heffalump Movie*, featuring the voice of two-time Academy Award nominee Brenda Blethyn; *The Little Mermaid: Ariel's Beginning*, starring two-time Academy Award® winner Sally Field; and *Tinker Bell & The Lost Treasure* starring Mae Whitman, Jane Horrocks and Anjelica Houston.

After contributing to Universal's *Snow White and the Huntsman*, Spiliotopoulos was hired by MGM to write the 2014 star-studded epic *Hercules*, starring Dwayne Johnson. In 2016, Spiliotopoulos returned to the world of Snow White by penning *The Huntsman*:

Winter's War, with Chris Hemsworth and Charlize Theron returning and joined by Emily Blunt and Jessica Chastain.

2017 saw the record-breaking release of Disney's *Beauty and the Beast* starring Emma Watson and Dan Stevens and co-written by Spiliotopoulos. The film grossed over 1.2 billion worldwide.

2020 will be a busy year for him seeing the release of the GI Joe spinoff *Snake Eyes* starring Henry Golding as well as marking Spiliotopoulos' directorial debut with *Shrine* starring Jeffrey Dean Morgan for Screen Gems and producer Sam Raimi.

Spiliotopoulos was born in Athens, Greece and lives in Los Angeles.

DAVID AUBURN (Story by) is an award-winning playwright turned screenwriter most known for "Proof," which won the 2001 Pulitzer Prize. He has penned a number of films and plays and most recently is rewriting *Mata Hari* for Amazon Studios with Martha Fiennes attached to direct. He's also known for *The Lake House*, released by Warner Bros. starring Keanu Reeves, and wrote and directed *The Girl in the Park* starring Sigourney Weaver. In the television space, he is currently writing a miniseries based on Stanley Kubrick's "Napoleon" for HBO and Amblin with Cary Fukunaga attached to direct.

DOUG BELGRAD (Producer) runs 2.0 Entertainment, a film and television production and co-financing company based at Sony Pictures. He was an executive at Sony Pictures for nearly 27 years, most recently as President of SPE's Motion Picture Group. In that role, Belgrad managed creative and business decision-making, and financial planning across all of SPE's film labels. Prior to that, he spent 10 years as head of production at Columbia Pictures.

Since leaving his executive post in 2016, Belgrad has moved into a partnership with Sony Pictures to produce and co-finance a number of Sony movies. Belgrad was the

Executive Producer and 2.0 co-financed *Peter Rabbit*, which has grossed over \$350 million worldwide. Upcoming film projects which Belgrad is producing and/or co-financing include; *Zombieland 2: Double Tap*, *Bad Boys for Life*, *Peter Rabbit 2* and others.

2.0 is building a television production arm to take advantage of the growing worldwide appetite for long-form storytelling. Belgrad is the EP on “LA’s Finest,” a one-hour pilot in production on its second season for Spectrum Originals, starring Jessica Alba and Gabrielle Union. 2.0 has TV projects in development at Amazon, Paramount Studios, and Sony.

While an executive at Sony, Belgrad was involved in launching, supervising or revitalizing almost all of Sony’s live-action I.P., including the *Spider-Man* franchise, the *Ghostbusters* reboot, *Men in Black*, *Bad Boys*, *Jump Street*, *Grown-Ups*, *Smurfs*, and others.

During his time at the studio, he was the key executive working with Will Smith and Adam Sandler. In addition to the franchises already mentioned, collaborations with Will Smith include *Hitch*, *Hancock*, and the remake of the *Karate Kid*. He supervised more than 20 Adam Sandler films at the studio, beginning with *Big Daddy* and continuing through *Grown Ups 2*. He was instrumental in acquiring and packaging a number of Sandler vehicles including *Fifty First Kisses*, *Mr. Deeds*, *Just Go With It* and *Mall Cop*, a project developed to suit Kevin James after his co-starring role in *Hitch*.

Belgrad led the studio’s business efforts in China from 2009 to 2014. The *Karate Kid* was the 2nd Hollywood Studio/Chinese co-production and the first shot entirely on the Mainland. Belgrad also supervised a series of quality, commercial dramatic films, which kicked off with *21*, followed by *The Social Network*, *Zero Dark Thirty*, *Captain Phillips*, *American Hustle* and *Concussion*. Belgrad drove the studio’s industry-leading R-rated comedy push, supervising *Bad Teacher*, *Sex Tape*, and *This is the End* to name a few;

and he bolstered Sony's faith-based business by leveraging the Affirm marketing label with the properties *Heaven is For Real* and *Miracles From Heaven*.

Belgrad graduated from the University of Pennsylvania in 1987 with a bachelor's degree in history. He began his career at Kidder, Peabody as a securities analyst, specializing in media and entertainment companies, before joining Columbia Pictures in 1989.

ELIZABETH CANTILLON (Producer) Elizabeth Cantillon serves as principal of The Cantillon Company which has been housed at Sony Pictures since 2014.

Cantillon produced last year's follow up to *The Girl with the Dragon Tattoo*, Fede Alvarez's *The Girl in the Spider's Web*, starring *The Crown*'s Claire Foy as enigmatic Lisbeth Salander. *The Girl in the Spider's Web* is Alvarez's follow-up to his 2016 hit horror film *Don't Breathe*.

Her first film under her Columbia deal was *Concussion* starring Will Smith in 2015.

Upcoming projects at The Cantillon Company include the film adaptation of Kristin Hannah's bestseller, *The Nightingale*, to be directed by Melanie Laurent and to star Elle and Dakota Fanning for TriStar Pictures. For MGM and Warner Bros, Cantillon is developing Tomb Raider 2 starring Alicia Vikander with director Ben Wheatley, written by Amy Jump.

Cantillon previously served as Executive Vice President of Production at Columbia Pictures. During her tenure at Columbia, she oversaw Academy Award winners *The Social Network* and *The Girl with the Dragon Tattoo*, the last four installments of the James Bond franchise, *Casino Royale*, *Quantum of Solace*, *Skyfall* and *Spectre*, as well as *Captain Phillips* directed by Paul Greengrass, *Eat, Pray, Love* directed by Ryan Murphy and *The Monuments Men* directed by George Clooney.

Prior to joining Columbia Pictures, she served as Executive Vice President at MGM Studios, where she was responsible for a number of movies, including *Be Cool*, F. Gary Gray's sequel to *Get Shorty*, and Carl Franklin's *Out of Time*, starring Denzel Washington.

Cantillon produced *The Banger Sisters* for Fox Searchlight, *Galaxy Quest* for Dreamworks, and co-produced *Sunset Park* for TriStar Pictures.

Cantillon graduated from the University of California at Berkeley with a Bachelor of Fine Arts degree in Film Theory & Criticism.

MAX HANDELMAN (Producer) holds a B.A. from the University of Pennsylvania and an MBA from UCLA's Anderson School of Management.

Handelman is currently partnered in the production company, Brownstone Productions, with his wife, actress Elizabeth Banks.

The Company's first produced film was Disney's *Surrogates*, starring Bruce Willis. Following that, Brownstone developed and produced Universal's now iconic a cappella comedy *Pitch Perfect*, which has led to the hit franchise. With a first-look film deal at Universal and an exclusive television deal at Warner Bros. Television, Brownstone Productions' film slate includes multiple film, television and digital collaborations with Universal, Sony Pictures, Amazon, CW, ABC, Lionsgate, Netflix, Hulu, and Paramount Digital. The current film slate includes *The Grace Year*, *Science Fair*, and *Uncanny Valley* at Universal Pictures; and *Misconception* at Sony Screen Gems. On the television side, Brownstone's slate includes "DC Super Hero High" at HBO Max; Season 2 of the critically acclaimed series "Shrill" starring Aidy Bryant at Hulu; an animated comedy series based off the Flintstones with Warner Bros. Animation; "Mavenhood" at Warner Bros. Television; "Love Me" at ABC; and "The Twelve" at FOX.

Before switching gears to become a producer, the Portland, Oregon native worked as an investment banking analyst at Salomon Smith Barney. Later, he joined News Corporation where he helped launch Fox Sports' fantasy sports division while in the company's News Digital Ventures group. The group conducted investments and acquisitions in the digital arena as well as business development for Fox's digital properties.

On the side, Handelsman, an avid fantasy football player himself, co-authored the book Why Fantasy Football Matters – And Our Lives Do Not. The book, published in 2006 by Simon & Schuster, is in its second printing.

He currently lives in Los Angeles with his wife, Elizabeth, and two sons, Felix and Magnus.

MATTHEW HIRSCH (Executive Producer) is a veteran producer and production supervisor. He is the Executive Producer behind Columbia Pictures' upcoming *Charlie's Angels* directed by Elizabeth Banks. Hirsch has previously executive produced three films for the studio, including the action thriller *Superfly* directed by Director X, and Lucia Aniello's comedy *Rough Night* starring Scarlett Johansson, and the faith-based hit *Miracles From Heaven* starring Jennifer Garner. His other Executive Producer credits include DreamWorks' comedy *Office Christmas Party* starring Jason Bateman and Jennifer Aniston. As a production supervisor, Hirsch's credits include *Batman V Superman: Dawn of Justice*; *Alexander and the Terrible, Horrible, No Good, Very Bad Day*; *Into the Storm*; *Oz the Great and Powerful*, *The Mechanic*, among others.

LEONARD GOLDBERG (Executive Producer) has long been considered one of the entertainment industry's most talented, successful and creative executives and producers of feature films, television series and films made directly for television. Based on his accomplishments in television, Goldberg was inducted into the Academy of Television Arts and Sciences Hall of Fame in 2007. Goldberg is currently Executive

Producer of the CBS series “Blue Bloods” starring Tom Selleck, Donnie Wahlberg and Bridget Moynahan; now in its 10th season.

Goldberg served as President of Twentieth Century Fox where under his aegis the studio produced such critically acclaimed hit films as *Broadcast News*, *Big*, *Die Hard*, *Wall Street*, and *Working Girl*. Under his own banner Leonard Goldberg produced the spectacularly successful motion picture features *WarGames*, *Sleeping With The Enemy*, *Double Jeopardy*, and *Charlie’s Angels*. In 2011, Goldberg’s Panda Productions released the hit movie *Unknown* starring Liam Neeson, Diane Kruger, January Jones and Frank Langella. Equally successful on the television front, Goldberg served as Head of Programming for ABC where he was responsible for developing and introducing an entirely new format the made-for-television movie. During his tenure at ABC, the network presented such classics as *Mod Squad*, *That Girl* and *Marcus Welby, M.D.* As a television producer in partnership with Aaron Spelling, Goldberg was also responsible for an unprecedented string of hit television series, including “Charlie’s Angels,” “Hart to Hart,” “The Rookies” for which he won the NAACP Image Award for Television Producer of the Year, “Starsky & Hutch,” “Fantasy Island,” “Family” and “S.W.A.T.” Goldberg also produced some of the most highly acclaimed telefilms ever made, including “The Boy in the Plastic Bubble,” Emmy Award-winning “Something About Amelia” and “Alex: The Life of a Child.”

Throughout his busy career, Leonard Goldberg’s productions have reflected his taste and belief in giving important new talent a chance to shine. Some of the many stars he helped launch include Richard Gere, John Travolta, Matthew Broderick, Jaclyn Smith, Kate Jackson, Farrah Fawcett, Cheryl Ladd, David Soul, Paul Michael Glaser, Kristy McNichol, Nicolette Sheridan, and Darryl Hannah. And, on the executive side, both Barry Diller and Michael Eisner were given their starts by Leonard Goldberg at ABC. A graduate of the Wharton School of Finance and Commerce, Goldberg began his broadcasting career with ABC’s research department. He moved over to NBC one year later, advancing to the position of Supervisor of Special Projects. He then joined Batten, Barton, Durstine Osborne Advertising, but returned to the ABC Network as

Director of New York Program Development, and quickly rose to become Vice President of Daytime Programming.

During his tenure at ABC Daytime, Goldberg introduced such prototypical, highly successful shows as “The Dating Game,” “The Newlywed Game,” and “Dark Shadows.” A year later, Goldberg was named Head of All Programming for ABC, a position he held for the next three years. It was during this period that he developed and introduced the new primetime format--movies made directly for television --which immediately became a favorite with viewers everywhere and which still provides some of the medium’s most innovative and stimulating shows.

After leaving ABC, Goldberg moved to Screen Gems (now Columbia Pictures Television) as the Vice President of Production. It was during this time that he set into motion production of the landmark television film *Brian’s Song*, which brought him the prestigious Peabody Award, among other honors. Under his leadership Screen Gems also produced the hit television series “The Partridge Family.”

After leaving Screen Gems, Goldberg formed a partnership with Aaron Spelling, a partnership that launched a generous portion of the most influential and popular series in television history. These include “Charlie’s Angels,” “T.J. Hooker,” “Starsky and Hutch,” “The Rookies,” “Fantasy Island,” “Hart to Hart” and the beloved, award-winning “Family.” The Goldberg and Spelling collaboration also presented some thirty-five movies for television, among them the highest rated two-hour movie ever made for television, *Little Ladies of the Night* and the movie which called national attention to John Travolta, *The Boy in the Plastic Bubble*.

Under the aegis of his Mandy Films, the producer presented *Something About Amelia*, starring Glenn Close and Ted Danson, on ABC in 1984. The highest-rated two hour movie of its season, and one of the highest-rated ever for television; it reached some sixty to seventy million viewers. *Amelia* was internationally acclaimed for the frank and sensitive handling of the subject of incest. For *Amelia*, Goldberg won the Emmy Award

for Outstanding Drama Special, the Film Advisory Board's "Award of Excellence, the Grand Award from the 1984 International Film and TV Festival of New York, the Youth in Films Award for Best Family Film and an award from the National Committee for Prevention of Child Abuse.

Other television projects produced by Goldberg include "Alex: The Life of a Child," based on the book by Frank DeFord and presented on ABC Theatre in 1986 as a General Foods Golden Showcase, the television movie *Love Letters* starring Laura Linney and Steven Weber, and series "Paper Dolls" and "Class of '96."

Leonard Goldberg and his wife Wendy live in Los Angeles. In 2015, Wendy Howard Goldberg co-authored with Bridget Moynahan the New York Times bestseller The Blue Bloods Cookbook: 120 Recipes That Will Bring Your Family to the Table. She is also the co-author of Marry Me which went to paperback and spawned two television specials, and the New York Times bestseller Hollywood Moms. Wendy is Co-Founder and former President of the California State Summer School for the Arts. Daughter Amanda is the co-author of New York Times bestseller Celebutantes and its sequel Beneath a Starlet Sky, stepsons John Mirisch, the Mayor of Beverly Hills, and Richard Mirisch, a successful film producer, also reside in Los Angeles with the Goldbergs' five grandchildren.

DREW BARRYMORE (Executive Producer) was born in Culver City, California, into a revered acting family that includes, among many others, her grandfather John Barrymore. She started performing in commercials before her first birthday. At age six she was chosen by director Steven Spielberg to co-star as Gertie in *E.T.: The Extraterrestrial*.

In 1995 she created her own production company, Flower Films, with partner Nancy Juvonen. Their first film was the 1999 comedy *Never Been Kissed*, followed by the box office hit *Charlie's Angels* in 2000. Firmly established as a production powerhouse, Flower Films subsequently produced the features *50 First Dates*, cult favorite *Donnie*

Darko, Duplex, Charlie's Angels: Full Throttle, Music and Lyrics, Fever Pitch, He's Just Not That Into You and *Whip It* (which she directed and appeared in).

Barrymore won a 2009 Golden Globe Award and Screen Actors Guild Award for her role as fallen heiress Edith Bouvier Beale in the lauded HBO production of "Grey Gardens." She most recently starred in and executive produced the Netflix original series "Santa Clarita Diet."

AARON HAYE (Production Designer) is a California based designer with experience across a broad swath of the film industry.

Firmly rooted in the art of hands-on filmmaking, Haye began his career in Visual Effects in the legendary model shop of Industrial Light & Magic where he spent nearly ten years soaking up the collective knowledge of some of the most talented and creative folks on Earth. The culture here was infused with a collaborative and competitive spirit wherein everyone was encouraged to find novel and innovative solutions to complex problems with little time and limited resources. Intimate involvement from concept and iteration to fabrication and photography formed the backdrop to his experience over these years.

Early VFX credits include *Star Wars Episodes I & II, The Matrix Reloaded & Revolutions, Artificial Intelligence*, and *Starship Troopers*.

In 2002 Haye moved to Los Angeles and migrated into the developing niche of 3D design for film. He pitched the idea of integrated 3D design to anyone who might listen and soon found himself moving from Visual Effects into the Art Department. His unique background and cross section of experience led to involvement with some of the biggest films of the last two decades and the opportunity to work with visionary directors like David Fincher, Zach Snyder, JJ Abrams, Bryan Singer and Denis Villeneuve.

Art Direction credits include *The Curious Case of Benjamin Button, Man of Steel, Dawn of the Planet of the Apes*, and *Terminator Genisys*.

Since 2015 Aaron has been globetrotting with his family as production designer on films such as *Bohemian Rhapsody*.

KYM BARRETT (Costume Designer) is an Australian costume designer who works in film, theatre, and opera.

She designed her first film costumes in 1996 for the romance *Romeo + Juliet*. Two years later Barrett worked on David O. Russell's war movie *Three Kings* (George Clooney, Mark Wahlberg and Ice Cube). She created the revolutionary outfits for *The Matrix* (1999) that same year, and continued to work with the Wachowskis on the *Matrix* sequels and many of their other films, like *Final Flight of the Osiris*, *Speed Racer*, *Cloud Atlas* and *Jupiter Ascending*.

Barrett also developed the costumes for several horror thrillers, such as the Hughes Brother's movie *From Hell* (2001, Johnny Depp, Heather Graham), *Gothika* (2003 - Halle Berry, Robert Downey Jr., Penélope Cruz) and Jordan Peele's new picture, *US* (2018, Elisabeth Moss, Lupita Nyong'o).

Her other works include *Zero Effect* (Bill Pullman, Ben Stiller), the animated picture *Titan A.E.* (Matt Damon, Drew Barrymore), fantasy movie *Eragon*, Seth Rogan's comedy *The Green Hornet*, Columbia Picture's hero movie *The Amazing Spiderman* (Andrew Garfield, Emma Stone), 70's action-comedy *The Nice Guys* (Russell Crowe, Ryan Gosling), thriller *The Shallows*, and DC's *Aquaman* (Jason Momoa, Amber Heard, Nicole Kidman, Willem Dafoe).

She is currently working on the new Marvel production, *Shang-Chi*, in Australia.

BRIAN TYLER (Composer) is a composer and conductor of over 70 films and was named Film Composer of the Year at the 2014 Cue Awards. Tyler composed the score for blockbuster hits such as *Avengers: Age of Ultron*, *Furious 7*, *Iron Man 3*, *Thor: The Dark World*, and the breakout hit *Crazy Rich Asians* featuring a big band jazz and romantic string score that was voted to the 2019 Oscar shortlist for Best Original Score. In addition, he scored *Eagle Eye* for producer Steven Spielberg, *The Mummy* starring Tom Cruise,

and *The Fate of the Furious* which had the biggest global box office opening of all time. He also composed the theme for Formula 1 which airs during the global broadcast of every race. Tyler often conducts the London Philharmonic, the Philharmonia Orchestra of London, and the Hollywood Studio Symphony for his projects. He was nominated for a 2014 BAFTA Award and was inducted into the music branch of the Academy of Motion Picture Arts and Sciences in 2010. His films have grossed \$13 billion worldwide making him the 9th highest grossing film composer of all-time.

Recent projects include the comedy *What Men Want* directed by Adam Shankman, the heartfelt romance *Five Feet Apart* directed by Justin Baldoni, DC Comic's *Swamp Thing* for James Wan, the dark-comedy thriller *Ready or Not* directed by Matt Bettinelli-Olpin & Tyler Gillett, and *Rambo: Last Blood* starring Sylvester Stallone. Upcoming projects include *Charlie's Angels* directed by Elizabeth Banks from Sony Pictures opening in November 2019, Taylor Sheridan's *Those Who Wish Me Dead*, and Justin Baldoni's *Clouds*.

Tyler began scoring features shortly after completing his master's degree from Harvard University and receiving a bachelor's degree from UCLA. In 2003, after composing the score for *The Hunted* for Academy Award-winning director William Friedkin, Tyler wrote the score for the turn-of-the-century drama *The Greatest Game Ever Played* starring Shia LaBeouf in 2005. He also scored *The Expendables* films and *Rambo* (both directed by Sylvester Stallone), Taylor Sheridan's *Yellowstone* (which won the SoundTrackFest Award for Best TV Score of 2018) with the second season having premiered in June 2019, the 2017 hit *Power Rangers*, and co-composed *One Strange Rock* with pop artist Zedd for director Paul Thomas Anderson. Tyler also wrote the score for the 2015 feature film *Truth* starring Cate Blanchett as Mary Mapes and Robert Redford as Dan Rather.

A multi-instrumentalist and orchestral conductor, Tyler is skilled in playing piano, guitar, drums, bass, cello, world percussion, guitarviol, charango and bouzouki, amongst others. He showcased this range of expertise for the retro heist film *Now You See Me* and its sequel. Tyler also conducts symphonic concerts of his film music around the globe

including multiple concerts with the London Philharmonia Orchestra at Royal Festival Hall, the Warsaw Philharmonic at Tauron Arena, and at the historic Dolby Theatre in Los Angeles with the Chinese National Orchestra. Along with scoring the 2014 Michael Bay-produced film *Teenage Mutant Ninja Turtles*, Tyler wrote and produced the movie's theme song *Shell Shocked* under his electronic music alter-ego Madsonik. The song features multiplatinum-selling artist Wiz Khalifa, Ty Dolla \$ign, and Kill the Noise. The song was certified platinum by RIAA. He also collaborated with Rage Against the Machine's Tom Morello on the hit song *Divebomb*.

His score for Bill Paxton's *Frailty* won him a World Soundtrack Award in 2002, as well as The World Soundtrack Award for Best New Film Composer of the Year. Additionally, Tyler has received 32 BMI Music Awards, 5 ASCAP Music Awards, 3 Emmy Award nominations, and won 12 Goldspirit Awards, including Composer of the Year. Tyler's soundtracks are mainstays on the charts, with his work for *Children of Dune* reaching No. 4 on Amazon Music's album charts while *Avengers: Age of Ultron*, *Furious 7*, *Thor: The Dark World*, *Iron Man 3*, and *Fast Five* have all hit No. 1 on the iTunes soundtrack charts.

In addition to his resume of films, Tyler arranged and conducted the film logo music for Universal Pictures. He also composed the music for the Marvel Studios logo in 2014. Tyler created the theme music for the NFL on ESPN in 2014 as well as composed the theme for the U.S. Open Championships now airing annually on FOX. His television series credits include *Scorpion*, *Magnum PI*, and *Hawaii Five-0* and he has received Emmy nominations for *Last Call*, *Sleepy Hollow*, and *Transformers: Prime*.

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